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asque, the dragon she overcame at Aix, which she holds in leash. The mantle worn over her head is greenish blue and her dress is a lighter green. The cord tied about the dragon's neck and the asperge for the sprinkling of holy water, the weapons of the monster's overcoming, are held in her left hand, hidden in the folds of her mantle. The fact that the picture was popularly called by her name, the altarpiece of Saint Martha, shows the admiration in which this personification was held. Certainly there exists no more gracious rendering of the saint of housekeepers, the hostess of Christ.

In admirable contrast to Saint Martha's tranquil and discreet character, is that of her sister saint, Mary Magdalene, who stands beside her, blonde and smiling. Her garments are gay and in accord with the type symbolized by her earlier life in the legend, and she shows no trace of her bitter penitence in the desert. She is dressed in yellow; about her shoulders is a bright red shawl gathered in front in her left hand, leaving the other free to hold the vase of ointment.

Saint Leonard, the patron of captives, is at the right in monastic robes. In his left hand are the fetters, the symbol by which he is known; the right is raised to his chest and he looks upward in ecstatic devotion. His rapture is too fervid for our tastes, the more so, as it is discordant with the reserved behavior of his companions and with the quiet and pensiveness of all the rest of the picture.

In times like ours all stages of artistic progress are freely admired. Our enthusiasm knows no difference between any great expressions, whether rudimentary or completely realized. But there are certain artists, of whom Correggio is one, who gather together and complete the principles and qualities that have been the goal of centuries of endeavor. Any work by painters of this category is bound to be of prime importance to a permanent collection like that of the Museum. Their great productions are unattainable and those within reach are the less considered examples which have remained, despite the quest of centuries, in private

hands. Of such is this altarpiece of Saint Martha, and the Museum is fortunate in being able to secure a picture of such nobility, which though the work of Correggio's boyhood represents him to such a degree.

No artist was so soon himself. In his earliest pictures his peculiar discoveries become manifest — a fuller modeling and the banishment of the limiting line from forms, also a new grace in women and childhood, which in the hands of those farther removed than he from the vigorous Ferrarese painters became mere prettiness and insipidity. From the time of the painting of the Madonna with Saint Francis he labored for an intenser and always increasing expression of liveliness and emotion, qualities that could not be developed beyond the point he attained at the highest, as is evident in certain of his own pictures where a lack of dignity, a want of repose, the inherent faults of his breeding, begin to show themselves. His career and that of the other great ones of his time include the summit of achievement and the beginning of decline. Their work is a high place on the journey, a vantage-point from which can be seen not only the road already accomplished but also the as yet untraveled country wherein the new way lies. B. B.

DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1912

I

THE acquisitions made by the Classical Department during the year 1912 are being temporarily exhibited in the Boscoreale Room (Gallery 10) before their distribution to their several galleries. There have been some unavoidable delays in the shipment of part of the consignment, and even now a number of pieces have not yet arrived. As most of the more important accessions, however, have been received, it has been thought advisable not to delay their exhibition any longer.

Both in quantity and in quality last year's acquisitions compare well with those

of recent years. The objects now displayed comprise seven pieces of sculpture, fourteen bronzes, six terracottas, thirteen vases and fragments of vases, and nine miscellaneous objects. These will all be described in detail in subsequent numbers of the BULLETIN; it will be sufficient here to give a concise account of the collection and point out the pieces of chief interest.

Among the sculptures special mention must be made of a colossal portrait-bust in red porphyry, a magnificent example of Roman work in this difficult material. The identity of the man represented has not yet been discovered, but he must have been a personage of some consequence during the Antonine age, about the middle of the second century A. D.

Another remarkable piece is a head of Athena, in the so-called archaistic style, that is, executed in Roman times in imitation of the archaic period of the sixth century B. C. It is one of the finest pieces of archaistic sculpture in existence; for the Roman artist has succeeded to an unusual degree in catching the charm of genuine archaic work.

An important acquisition is also a fragment of a Greek sixth-century stele with a relief of a youth carrying a staff. The middle portion only is preserved; but, considering the rarity of archaic Greek sculpture of this kind, a piece of such excellent workmanship and such fine surface preservation as this fragment is of great value.

The other pieces of sculpture are a Greek gravestone in the form of a vase, decorated with a charming scene, in relief, of a mother with her child and a man and woman clasping hands; a small relief of a horseman; a marble column with a serpent and wreath, perhaps a symbol of Apollo Agyieus; and the head of an old woman, similar in style to the Old Market Woman acquired several years ago.

Among the bronzes are several of great importance. First must be mentioned a large statuette of Aphrodite, of the Kni-

dian type, of beautiful workmanship and executed probably in Asia Minor during the late Greek period. The statuette of a "grotesque" figure is remarkable, both for its spirited execution and for its careful technique (it is inlaid with silver and niello). Two fine examples of the Greek archaic period are a statuette of a Seilenos holding a nymph, and a statuette of a running figure. To about the same period (end of the sixth century B. C.) belongs a remarkable group of bronze vases, consisting of ten pieces in all, which were purchased as one lot and were apparently all found together. These are noteworthy not only for their elegant shapes and the delicate workmanship of their decorations, but for the beautiful turquoise-blue patina which now covers them.

The terracotta vases include a large white lekythos (oil-jug), one of the most beautiful of its kind ever discovered; an exquisite little Phaleron jug, belonging to the seventh century B. C., in perfect preservation; a Mycenaean high-footed cup; a geometric vase in the form of a pomegranate; a large fragment of a Corinthian vase; and several examples of Athenian black-figured and red-figured pottery.

Of the terracottas the most interesting are a fine statuette of a woman with a mirror; two archaic reliefs, representing respectively two warriors fighting, and a woman and a youth with a cock; and a beautiful Melian relief of the fifth century B. C. representing Phrixos being carried by the ram over the sea.

The objects in glass are noteworthy for their excellent preservation and good workmanship; they consist of two small millefiori bowls, two "Sidonian" jugs, one vase with fine silver iridescence, and a fragment of a "cameo" cup.

Lastly must be mentioned some pieces of bone decorated with reliefs, a Mycenaean gem, and a beautifully worked gold ornament belonging to the sixth century B. C. The last two have been placed in the Gold Room (Gallery 32, Second floor).

G. M. A. R.